

The Magic Flute



University of Alberta
**Department
of Music**

in conjunction with
The Victoria Composite High School
Performing Arts Department
presents

an opera in two acts by
Wolfgang Amadeus Mozart

The Magic Flute

original libretto by Emmanuel Schikaneder
English translation by Ruth and Thomas Martin

Alfred Strombergs

conductor

Alan Ord

stage director

Donald Pimm

designer

Wednesday January 26, 8.00 pm

Friday January 28, 1.00 pm
(student matinée)

Saturday January 29, 8.00 pm 1977

Victoria Composite High School Auditorium

Cast

in order of apperance

Tamino, <i>a prince</i>	Lary Benson*
<i>attendants of the Queen of the Night</i>	
First Lady	Jennifer Scragg
Second Lady	Jill Lockwood
Third Lady	Kathy Megli
Papageno, <i>a bird-catcher</i>	Randal Lecky
Queen of the Night	Sandra Gavinchuk
Monostatos, <i>in the service of Sarastro</i>	Tim Mallandaine
Pamina, <i>daughter of the Queen</i>	Judith Holswick
	Janet Nichol (<i>Jan. 28</i>)
First Spirit	Anita Noel
Second Spirit	Anne Longworth
Third Spirit	Mary Louise Burke
Speaker	Michel Gervais
Sarastro, <i>the High Priest</i>	Lothar Backman
First Priest	Robert Mast
Second Priest	Michel Gervais
First Man in Armor	Tim Mallandaine
Second Man in Armor	David Snable
Papagena, <i>Papageno's sweetheart</i>	Judith Hambley
Dragon	Brian Colborne
Slaves	Robert Mast
	Dan Bagan
	Larry Derkach

**by permission of
Actors' Equity Association*

Chorus of People
The University of Alberta Concert Choir

Dr. Larry Cook, conductor

soprano

Rosalyn Bryant
Brenda Dalen
Elaine Dobson
Lori Downey
Halyna Dytyniak
Susan Greene
Sheila Hemingson
Mary Phillips Rickey
Valerie Squair
Margaret Wallwork

alto

Bev Goring
Bev Guebert
Edie Kutchen
Fran Litschko
Beverly Mann
Joan Miller
Sabina Posadziewski
Renita Sinn
Cathy Stirrat
Janet Symon

tenor

David Bacon
Bruce Moltzan
Richard Patching
Michael Perman
Reiner Piehl

bass

Cedric Abday
Bob Casgrain
Peter Clark
Wolfgang Kuraitis
A. Ian MacDonald
David Oyen

Chorus of Priests
German Male Choir 'Liederkrantz'

Wesley Berg, conductor

first tenor

Hank Wildemann
Alfred Boenke
Artur Kuhn
Steve Reffling
Joachim Winter

second tenor

Hans Schrubkowski
Ernst Rossmann
Adolph Toews
Siegismund Riemer
Rudolf Traxel
Peter Martens
Gus Herder

baritone

Fritz Schimanke
Hans Lingle
Ed Hartmann
Bill Polglase
Rochus Danneker
Hermann Renz

bass

Karl Zoeller
Erwin Krohn
Joe Breuness
Dieter Rahn

St. Cecelia Opera Orchestra

Robert Miskey, concertmaster

violins

Gilbert Hill
Neil Miskey
Paul Forster
Sylvia Shadick
Mike Savaryn
Dianne Vaesjo
Mark Ellestad
Laurie Fumigalli

violas

Neil Hughes
Elizabeth Morris
Andrew Bacon
Donna Robertson
Barbara McLean

cellos

Victoria Clarke
Joanne Ludbrook
Rebecca Denson

basses

Bruce Okrainer
George Koller
S. Birch

flutes

Doreen Beck
William Damur

oboes

Linda Faass
Janice McDonald

clarinets

Ronald Hartwell
N. Townend

bassoons

B. Berkowitz
Douglas Jahns

french horns

Linda Smyth
Brenda Lintz

trumpets

Wendy Grasdall
Tracey Hindle

trombones

David Archer
Mark Johnson

timpani

Thomas Parada

celesta

Elaine Dobek

Staff of Voice/Opera Division

University of Alberta
Department of Music

chairman, conductor, vocal coach	Alfred Stombergs
assistant professor of voice, stage director	Alan Ord
assistant professor of voice	Harold Wiens
vocal instructors	Jean Letouneaux
	Merla Aikman
graduate assistant	David Speers
rehearsal pianists	Elaine Dobek
	Norma Cutrer

Production Staff

Victoria Composite High School
Performing Arts Department

technical director	Donald Pimm
costume cutter and supervisor	Carol Moore
lighting designer	Diane Kitchen
publicity	Bill Brumbalow, Debbie Yaroshuk, Bradley Fraser, Joanne Merkel, Verne Pester, Pam Hayes
sound	Earl Fudger
lights	Derrick Moore, Brian Colborne, Robert Griffiths, Debbie Yaroshuk
student stage managers	Ian Kohn, Barbara Ostrowercha, Morgan Syversten
running crew	Joanne Merkel, Morgan Syvertsen, Ian Kohn, Pearl Drewin, Garry Poulin, Gail Caballero, Bradley Fraser
make-up crew	Julia Mandelblatt, Pam Hayes, Heather Barnet
properties	Pearl Drewin, Gail Caballero
costume construction	Joanne Merkel, Debbie Levy, Leslie Lou O'Connor-Parsons, Pam Hayes, Julia Mandelblatt, Melinda Kohn, Gail Cabellero, Janice Land, Gloria Grantham, Carol Basford
set construction	Lyle Sandstrom, Barbara Smith, Thoen Breton, Sophia Nathanail, Kevin Wilson, Tina Vanrikxoord, Mei Cheung, Robert Puffer, Dale Goulder, Tommy Huber, Lois Marquis, Jo Anne Montgomery, Ian Kohn, Morgan Syvertsen, Melinda Kohn, Fleur Fleming, Ken Ward, Brian Colborne, Louise Gunn, Pearl Drewin, Earl Fudger, Robert Griffiths, Derrick Moore, Debby Yaroshuk, Garry Poulin, Brad Fraser, Verne Pester
box office	Fleur Fleming, Carol Basford
coat check	Ken Ward, Janice Land
house manager	Debbie Levy
concession	Louise Gunn, Julia Mandelblatt, Verne Pester
graphic design	Christopher Ozubko

Story of the Opera

Act 1

Tamino, a prince, is pursued by a furious serpent. His life is saved by Three Ladies. After admiring his good looks as he lies unconscious they go off to tell their mistress, the Queen of the Night, about him. He recovers and meets Papageno, a bird-catcher, who claims that he was Tamino's rescuer. The Ladies re-enter; after locking up Papageno's mouth with a padlock as a punishment for lying, they give Tamino a portrait of Pamina, the Queen's daughter, with whom he at once falls in love. The Queen appears and bids him rescue Pamina, who is a prisoner in the hands of the High Priest Sarastro. The Ladies further say that Papageno is to go with him and that they will be directed by Three Spirits; they give Tamino a magic flute, and a magic chime of bells to Papageno.

Pamina, having attempted to escape, is caught and brought back by Monostatos. Papageno enters; he and Monostatos are each frightened at the sight of the other and run away, but Papageno talks to Pamina and suggests that they should set off together in search of Tamino.

Tamino meanwhile has been guided by the Three Spirits to the temples of Nature, Reason and Wisdom. At the doors of the first two he is repulsed, but at the third he is met by the Speaker, who explains to him that Sarastro is not the cruel tyrant described by the Queen, but the head of a brotherhood of wise and good men; he hints cryptically that Tamino may perhaps wish to join it. Tamino fails at first to understand; he can think only of Pamina who is still alive, he is told by an unseen chorus. The playing of the magic flute consoles him; hearing it answered by Papageno's panpipe, he goes to look for him. Papageno enters with Pamina, looking for Tamino, but they are intercepted by Monostatos and his slaves; Papageno starts to play on his bells and Monostatos and the slaves are obliged to dance off.

Sarastro now enters with priests and people. Pamina throws herself at his feet and confesses her attempt to escape, but says that she did so to avoid the amorous advances of Monostatos, who now leads in Tamino and accuses him of trying to abduct Pamina. Tamino and Pamina see each other for the first time. Sarastro orders Monostatos to the bastinado. Tamino and Papageno are led away for probation, while Pamina remains in Sarastro's care.

Act 2

Sarastro prevails upon the priests to accept Tamino as a candidate for initiation into their mysteries. Tamino and Papageno are then subjected to their first trial, the test of silence; the Three Ladies appear and endeavor to make them speak, but they remain steadfast.

Monostatos, finding Pamina asleep, is on the point of assaulting her but is prevented by the sudden appearance of the Queen, who gives her a dagger and orders her to kill Sarastro. The Queen vanishes and Monostatos snatches the dagger from Pamina and threatens to kill her unless she yields to his desires. Sarastro enters, berates him and consoles Pamina.

Tamino and Papageno are subjected to a second test of silence. The Spirits bring back the flute and bells; they also provide a generous meal which Papageno enjoys greedily. Pamina enters, but neither of them will speak to her in spite of her distress.

The lovers are now brought before Sarastro, who says that Tamino must take his last farewell of Pamina. Tamino is led away. Papageno meanwhile makes it quite clear that the brotherhood is not for him and has a comic scene with an old woman, who for a moment reveals herself as Papagena but is immediately sent away by the priest.

The Three Spirits sing a hymn to the rising sun. Pamina enters in wild despair, intending to kill herself, but is prevented by the Spirits, who lead her gently away. Tamino is now subjected to the third trial and in this Pamina is allowed to join him. They pass unharmed through fire and water, protected by the sound of the magic flute, and are admitted to the company of the initiates. Papageno, still unable to find his Papagena, attempts to hang himself, but the Spirits tell him to play on his bells, and while he does so they bring in Papagena with whom he is finally reunited.

The Queen, with Monostatos and the Ladies, makes a last attempt to destroy the temple, but Sarastro appears, and they sink to eternal night while the chorus sings a hymn of thanksgiving to Isis and Osiris.

there will be one fifteen minute intermission

Program Notes

Like many other artists and intellectuals of their time, Mozart and Schikaneder were attracted by the humanitarian and democratic ideals of Freemasonry. This order achieved special prominence in Vienna in the 1770's and '80's. Mozart joined in 1784 (so did Haydn, a few weeks later) as did Schikaneder the librettist in 1788. The Magic Flute was not Mozart's first work with Masonic intent, having written several for his lodge and a few even before having become initiated.

The Magic Flute is full of Masonic symbols and ideals that were pertinent to the order in that day. For instance, the mystic number Three is stressed in many ways. The opera begins and ends in E flat major (Three flats). Three portentous chords in the overture as

well as in the beginning of the second act; there are Three Ladies, Three Spirits, Three doors on which to knock. The Egyptian setting is another reference to Masonry, Egypt being the traditional place where the Mysteries of the brotherhood were derived. Masonic devices and symbols are openly printed on the title page of the first edition of the libretto and the Masonic implications go on and on.

The Magic Flute is an allegory, its subject is an ideal: The victory of virtue and brother, the triumph of light over darkness, of knowledge over ignorance, of good over evil. Mozart's characters are not only individuals but also symbols that are as pertinent today as they were in his own time.

